

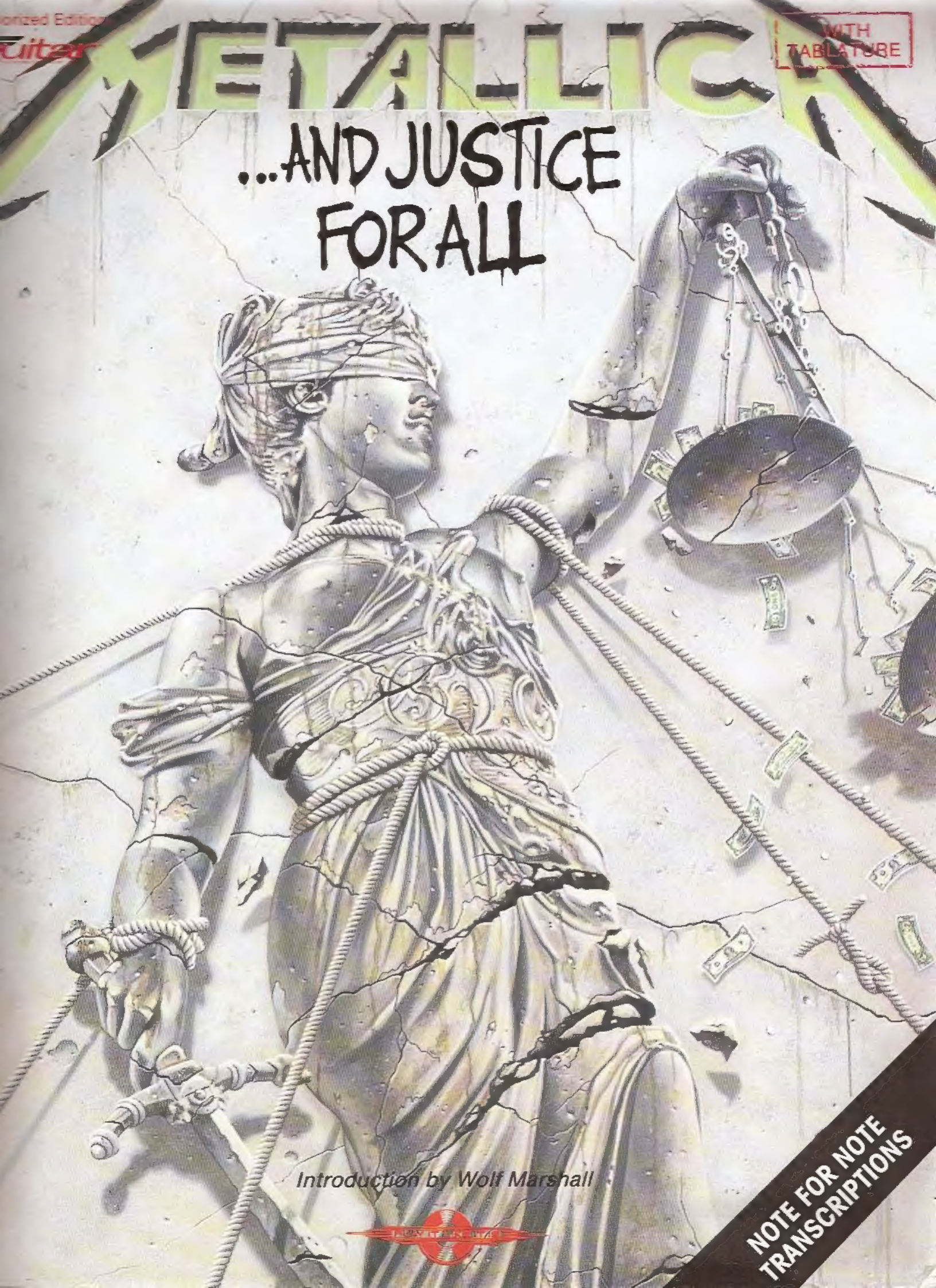
Authorized Edition

Guitar

WITH
TABLATURE

METALLICA

...AND JUSTICE FOR ALL



Introduction by Wolf Marshall



NOTE FOR NOTE
TRANSCRIPTIONS

Contents

- 4** Introduction
by Wolf Marshall
- 13** ... And Justice for All
- 6** Blackened
- 88** Dyers Eve
- 28** Eye of the Beholder
- 67** The Frayed Ends of Sanity
- 55** Harvester of Sorrow
- 36** One
- 49** The Shortest Straw
- 78** To Live Is To Die



Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

[illegible]

w/Rhy. Fig. 2 (3 times)

N.C.(E)

Black-ened is the end. Win-ter it will send, throw-ing all you see in-
Blis-ter-ing of earth. Term-i-nate its worth. Dead-ly nic-o-tine,

(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)

⑥open 7fr. 6fr. 3fr.

Rhy. G5 Bb5 E B A# G N.C.(E)
Fig. 2A
to ob-scur-i-ty. Death of Moth-er Earth. Nev-er a re-birth.
Kills what might have been. Cal-lous frig-id chill. Noth-ing left to kill.

⑥open 7fr. 6fr. open w/Rhy. Fig. 1 (1½ times)

G5 Bb5 E B A# G N.C.(E)
Ev-o-lu-tion's end; Nev-er will it mend. Nev-er.
Nev-er seen be-fore. Breath-ing nev-er more. Nev-er.

⑥open E

Fire. To be-

D5 C5 F#5 G5 F#5 E5
gin whip-ping dance of the dead. Black-ened is the end. To be-

D5 C5 F#5 G5 ⑥open E F#5
gin whip-ping dance of the dead. Col-or our world black-ened.

1.
w/Rhy. Fig. 1
N.C.(E)

2. G5 ⑥open E F#5 F5 E5
Black-ened.

Slow Rock = 128

Gtr. II

** Rhy. Fig. 3
sl. sl. P.M. P.M. P.M.

** 2nd time Gtr. II doubles Gtr. I
Rhy. Fig. 3 refers to 1st 6 bars plus 2nd ending.

1. Gtr. II steady gliss. pick slide
P.M. P.M. P.M.

2. (end Rhy. Fig. 3) E5

Op - po - si - tion. Con - tra - dic - tion. Prem - o -

(Cont. in slashes) (Op-po - si - tion. Con - tra - dic - tion.)

P.M.-----

1/2 1/2

ni - tion. Com-pro-mise. Ag - i - ta - tion. Vi - o - la - tion. Mu - ti -

Prem - o - ni - tion. Ag - i - ta - tion. Vi - o - la - tion.

Eb5 E5VII

la - tion. Plan - et dies. Dark - est col - or. Blis - tered earth.

Mu - ti - la - tion.)

Eb5 E5VII F5VIII F#5IX

True death of life. _____

sl. w/Rhy. Fig. 3 N.C.(E) Eb5/Bb N.C.(E)

Ter - mi - na - tion. Ter - mi - na - tion. Ex - pi -

(Ter - mi - na - tion. Ex - pi -

Eb5 E5VII

ra - tion. Ex - pi - ra - tion. Can - cel - la - tion hu - man race. Ex - pec -

Can - cel - la - tion. Ex - pec -

Eb5 E5VII F5VIII

Ex - pec - ta - tion. Lib - er - a - tion. Pop - u - la - tion lay to waste.

ta - tion. Lib - er - a - tion. Pop - u - la - tion.)

F#5IX F5VIII

See our moth - er put to death. See our moth - er die. _____

Rhy. Fig. 4 ^{E5^{VI}} D5 C5 B5 E5 D5 C5 B5 (end Rhy. Fig. 4)

w/Rhy. Fig. 4 E5 D5 C5 B5 E5 D5 C5 B5

w/Rhy. Fig. 4 E5 D5 C5 B5 w/Rhy. Fig. 4 (1st 2 bars only) E5 D5 C5 B5

w/Rhy. Fig. 5 (7 times) Esus4 (Gtrs. I & II out)

Rhy. Fig. 5 Esus4

G5 C5 G5

Harm. (15ma) 2½

Harm. 2½

1½ 1½ 1½ 1½ 2 2 2 2 2

3 3 3 5

1½ 1½ 1½ 1½ 2 2 2 2 2

(5) (5)

w/Rhy. Fig. 1

w/Rhy. Fig. 2 (3 times)

N.C.(E) Play 4 times

N.C.(E)

Smol-der-ing de-cay. Take her breath a-way. Mil-lions of our years in

w/Rhy. Fig. 2A

G5

⑥open 7fr. 6fr. 3fr. w/Rhy. Fig. 2 (3 times)

E B A# G N.C.(E)

min-utes dis-ap-pears. Dark-en-ing in vain. Dec-a-dence re-mains.

w/Rhy. Fig. 2A

G5

⑥open 7fr. 6fr. 3fr. w/Rhy. Fig. 1 (1½ times)

E B A# G N.C.(E)

All is said and done. Nev-er is the sun. Nev-er.

⑥open

E

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

F#5

G5

F#5

⑥open

E

F#5

sl.

D5

C5

</

... AND JUSTICE FOR ALL

Words and Music by
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and Kirk Hammett

Chord diagrams for the song:

E 4fr. D 2fr. C 2fr. Bm 1fr. Bb 1fr. Bb5 1fr. A5 1fr. G5 3fr. F5 8fr. E5 7fr. D5 5fr. C5 3fr.

E5^{II} 1fr. E5^{VII} 7fr. F5^I 1fr. F5^S 1fr. B5 2fr. C^{III} 3fr. Bb(type 2) 1fr. D^V 5fr. Bb#4(no 5th) 1fr. C5(type 2) 3fr. D5(type 2) 5fr.

Intro Moderately slow ♩ = 96

Intro Rhy. Fig. 1A Gtr. II E D C (end Rhy. Fig 1A) Bm (end Rhy. Fig 1) H P

Gtr. I Rhy. Fig. 1 (clean tone) *let ring*

mf

6 7 9 7 7 6 7 6 4 5 5 4 7 4 2 3 5 3 3 2 3 2 0 2 2 0 2 0

Bb Bb5 w/Rhy. Fig. 1 & 1A (2 times) H P D H (Both notes vib.)

Gtr. III Full Gtr. IV (w/slight distortion) Full sl. H

0 2 2 0 2 2 3 4 5 7 9 9 7 7 7 7 9 7

C Bm Bb 1. Bb5 2. Bb5

Gtrs. I & II Gtr. II Gtr. I Gtr. II Gtr. I

f P.M. (w/maximum distortion)

5 7 9 7 0 2 2 0 2 0 0 2 2 0 2 2 3 3 3 3 3 3 3 3

Gtr. III E D C

Gtr. IV H P (3) H P (3) H P (3)

9 9 9 9 10 9 9 11 9 7 7 7 7 7 7 5 5 5 5 5 5 5 5

Gtrs. I & II H P H P (3) H P H P (3) H P

P.M. P.M. P.M. P.M.

6 7 9 7 6 7 6 4 5 7 7 4 7 4 2 3 5 4 2 3 2

Bsus4(no 5th) Bb4(no 5th) Bb5

(all notes vib)

Moderate Rock ♩ = 160 Faster ♩ = 168

Freely
Gtrs. I & II Bb5 A5 Bb5 A5 Ab5 Bb5 A5 Ab5 Gtr. III G5 Gtr. I & II Bb5 A5 G5 F5 E5

P.M. 4

F5 E5 D5 C5 E5^{II} D5 E5^{VII}

P.M. 4

Gtrs. I & II Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C. *Play 4 times*

P.M.----4 P.M.----4 P.M. P.M. 4 P.M.

E5 A5

Bb5 A5 Bb5 A5 Gtr. III Full 1/2 Full 1/2 Full 1/2 Gtr. IV Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2

E5^{II} A5

F5^I E5^{II} N.C. Bb5 A5 N.C. P.M. P.M.----4 P.M.

Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C. P.M.----4 P.M. P.M.

Rhy. Fig. 2

Bb5 A5 G5 F#5 N.C. E E5 F

P.M.-----1 P.M.-----1 P P.M. P.M.-----1

E Bb5 A5 Bb5 A5 E

P.M. P.M. P.M. P.M.-----1 P.M.

sl.

E5 F E Bb5 A5 Bb5 (end Rhy. Fig. 2)

P.M.-----1 P.M. P.M. P.M.-----1 P.M.-----1

sl.

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2 (2 times)

E E5 F E Bb5 A5 Bb5 A5

1. Halls of jus - tice paint - ed green. Mon - ey talk - ing. —
 2. Ap - a - thy their step - ping - stone. So un - feel - ing. —
 3. La - dy jus - tice has been raped. Truth as - sas - sin. —

E E5 F E (3rd time) Bb5 A5 Bb5

Pow - er wolves be - set your door, hear them stalk - ing. —
 Hid - den deep an - i - mos - i - ty, so de - ceiv - ing. —
 Rolls of red tape seal your lips. Now your done in. —

E (3rd time) E5 F E Bb5 A5 Bb5 A5

Soon you'll please their ap - pe - tite, they de - vour. —
 Through your eyes their light burns, hop - ing to find. —
 Their mon - ey tips her scales a gain. Make your deal. —

Gtrs. I & II play Rhy. Fill 2 3rd time N.C. G5 Pre-chorus F#5 G5 F#5 E5 G5 F#5

The ul - ti - mate in van - i - ty -

G5 F#5 E5 G5 F#5 G5 F#5 E5 G5 A5
 Ex - ploit - ing their su - prem -

Musical score for the song "Exploiting Their Superiority". The score is written for guitar and includes a vocal line. The guitar part features various techniques such as slides (sl.), bends (b), and a power chord (P.M.). The vocal line is in English and includes the lyrics "Ex - ploit - ing their su - prem -".

*Rhy. Fill 2

P.M. -----

7 7 7 7 7 5 5 3 0 7 7 7 7 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Vocal rests for two bars

Musical score for the song "I Can't Believe the Things". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal line and the beginning of the guitar line. The second system contains the continuation of the guitar line, including a solo section marked "P.M." and a section marked "end Rhy. Fig. 3". The guitar line features various techniques such as bends, vibrato, and triplets. The vocal line includes the lyrics "I can't be-lieve the things".

Musical notation includes:

- Vocal line: "I can't be-lieve the things"
- Guitar line: Includes a solo section marked "P.M." and a section marked "end Rhy. Fig. 3".
- Chords: F#5, N.C., G5, F#5, B5, G5.
- Techniques: Bends, vibrato, triplets, and a section marked "P.M.".
- Lyrics: "I can't be-lieve the things"

— you say. — I can't be - lieve, — I

F#5 N.C.

cant be - lieve the price

(3rd time) you we

The musical score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 5/4 time. It begins with a F#5 chord and a 'N.C.' (No Chord) instruction. The vocal part enters with the lyrics 'cant be - lieve the price'. The guitar part features a complex rhythmic pattern of eighth and sixteenth notes, with triplets and accents. The vocal part has a melodic line with a '3rd time' instruction. The score is divided into three systems, each with a guitar staff and a vocal staff. The guitar part includes a '3rd time' instruction and a 'you we' instruction. The vocal part includes a '3rd time' instruction and a 'you we' instruction.

E5 F5 E5 D5 F5 Chorus A
 pay. pay. Noth - ing can save you. Jus - tice is
 pay. Noth - ing can save us.

P.M. sl. sl. sl.

B5 C5 F5 E5 F5 E5 D5 F5
 lost. Jus - tice is raped. Jus - tice is gone.
 P M.
 p sl sl sl

A B5 F5 E5

Pull - ing your strings. Jus - tice is done.

P M

F5 E5 D5 F5 A B5 G5
 Seek-ing no truth. Win-ning is all. Find it so
 sl. sl. sl. V V V
 sl. sl. sl. 3 3 3

sl. sl. sl.

1. To Coda 2.

C5 F5 Bb5 A5 Bb5 A5 F5

grim, so true, so real _____ real _____

sl P.M. P.M. sl

sl sl

Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C.

P.M. 1 P.M. 1 P.M. P.M. 1 P.M.

Freely Bb5 A5 Bb5 A5 A5 Bb5 A5 A5 G5

In time Bb5 A5 G5 F5 E5 F5 E5 D5 C5

Gtr. III Bb5 Gtrs. I&II P.M.

E5^{II} D5 E5^{VII} N.C. (All gtrs.)

P.M.

Interlude 1 E5 F5 E5 D5 F5 E5 P F5 E5 D5 F5 3

Gtr. III sl H P sl

Rhy. Fig. 4 Gtrs. I&II P.M.

sl sl sl sl sl

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for piano. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (E, F#5, G5, C5, B5), dynamics (P, Full), and articulation (P.M., Sva). The guitar part features a complex melodic line with many ties and slurs, while the piano part provides a steady accompaniment with specific fingering indicated by numbers 1-4. The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a single melodic phrase, likely representing the beginning of the song.

[illegible]

22

[illegible]

Moderately slow ♩ = 100

Gtr II
Rhy. Fig 6 P.M. 1

E⁷₁₁

⑤5fr. D

⑤3fr. C

C¹¹

⑤3fr. C

⑥3fr. G

⑤2fr. B

Gtr. I

P.M. 1

P.M.

H P

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

6 7 9 7 6 7 6 4 5 5 4 7 4 2 3 5 3 2 3 2 0 2 2 0 2 0

*5th & 6th stgs only.
† Full chord

⑤1fr. B_b

B_b (type 2)

w/Rhy. Fig. 6

E⁵₁₁

Riff A

⑤5fr. D

H P

0 2 2 0 2 2 3 3 6 7 9 7 6 7 6 4 5 5 4 7 4

sl

sl

H P

⑤3fr. C

C¹¹

⑤3fr. C

⑥3fr. G

⑤2fr. B

⑤1fr. B_b

B_b (type 2)

(end Riff A)

H P

2 3 5 3 2 3 2 0 2 2 0 2 0 0 2 2 0 2 2 3 3

w. Riff A (3 times)

E⁵₁₁

Gtr. III

⑤5fr. D

⑤3fr. C

C¹¹

⑤3fr. C

⑥3fr. G

⑤2fr. B

H

H

9 9 9 9 9 7 7 7 7 9 7 5 5 3 5 5 5 5 5 4 4

⑤1fr. B_b

B_b (type 2)

E⁵₁₁

Gtrs. I & II

Gtr. III

Gtr. IV

DV

(Both notes vib.)

H

sl

sl

3 3 3 3 3 9 5 6 7 9 11 9 11 9 7 7 7 7 8 7 7 9 7 9 11 12 9 9 9 7 7 7 7 8 7 7 9 7

H

The image displays a musical score for guitar, consisting of two systems of notation. The first system includes a 'Coda' section with a treble clef and a 'Gtr. III' part with a treble clef and a 'Gtr. IV' part with a bass clef. The second system includes an 'E5' section with a treble clef and an 'A5' section with a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Full' and '1/2'.

E5 A5 B5
 V V V
 Gtr. III Full 1/2 Full 1/2 Full 1/2
 Gtr. IV Full Full 1/2 Full 1/2 Full 1/2
 Seek - ing no truth. Win - ning is

[illegible]

Gtrs. E5ⁿ
I&II
Gtr. III
Gtr. IV *sl*
sl.
P.M. --4
P.M. -----4
sl.
8 9 7 5
10 9 7
8 8 7
9 9 7 5
10 9 7
8 7 5
8 7 5
7 5 7
7 8 7

The musical score for guitar consists of two staves, Gtr II and Gtr III, in a key of one sharp (F#). The piece is 12 measures long. The first staff (Gtr III) features a melodic line with notes and rests, including a half note and a quarter note. The second staff (Gtr II) provides a harmonic accompaniment with chords and single notes. Dynamic markings such as 'Full' and '1/2' are used throughout to indicate volume changes. The score is divided into three systems of four measures each.

The musical score for 'The Rose Tree' is presented in a single system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G5, a half note F#5, and a quarter note E5. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line begins with a quarter rest, followed by a quarter note G5, a half note F#5, and a quarter note E5. The score includes various musical notations such as rests, notes, and accidentals. The lyrics 'The Rose Tree' are written below the bass staff. The score is divided into measures by vertical bar lines. The first measure contains the notes G5, F#5, and E5. The second measure contains a quarter rest, a quarter note G5, and a half note F#5. The third measure contains a quarter rest, a quarter note G5, and a half note F#5. The fourth measure contains a quarter rest, a quarter note G5, and a half note F#5. The fifth measure contains a quarter rest, a quarter note G5, and a half note F#5. The sixth measure contains a quarter rest, a quarter note G5, and a half note F#5. The seventh measure contains a quarter rest, a quarter note G5, and a half note F#5. The eighth measure contains a quarter rest, a quarter note G5, and a half note F#5. The ninth measure contains a quarter rest, a quarter note G5, and a half note F#5. The tenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The eleventh measure contains a quarter rest, a quarter note G5, and a half note F#5. The twelfth measure contains a quarter rest, a quarter note G5, and a half note F#5. The thirteenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The fourteenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The fifteenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The sixteenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The seventeenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The eighteenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The nineteenth measure contains a quarter rest, a quarter note G5, and a half note F#5. The twentieth measure contains a quarter rest, a quarter note G5, and a half note F#5. The score ends with a double bar line.

[illegible]

EYE OF THE BEHOLDER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Medium tempo ♩ = 124

Intro

F# G A E

1342 1342 1342 342

Play 14 times (Two gtrs.)

E5 D/F#

Fade in *pp* to *f*

P.M. P.M. P.M. P.M.

B5/F# E5 Play 3 times G D/F# B5/F#

P.M. P.M. P.M. P.M.

N.C.(B5) (E5) E5 E(b5) (E5) E5 E(b5)

Play 4 times

P.M. P.M. P.M.

(E5) E5 E(b5) 1. (E5) N.C.

P.M. P.M. P.M. P.M. P.M.

H P H P H P H P

2. (E5) N.C. E5

P.M. P.M. P.M. P.M. P.M.

H P H P H P H P

Ist, 3rd Verses

N.C.(E5) (G5) G (F#5) F#5 (E5) (G5) G

1. Do you see what I see? Truth is an of - fense. You si - lence for your con - fi - dence.
 3. Do you fear what I fear? Liv - ing prop - er - ly. Truths to you are lies to me.

Rhy. Fig. 1

PM - - - - - PM - - - - - PM - - - - -

0 0 0 0 0 0 0 0 0 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 3 3 3 3

(F#5) F#5 (E5) (G5) G (F#5) F#5

Do you hear what I hear? Doors are slam - ming shut.
 Do you choose what I choose? More al - ter - na - tives.

PM - - - - - PM - - - - - PM - - - - -

2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

(E5) (G5) G (F#5) F#5

Lim - it your i - mag - i - na - tion, keep you where they must.
 En - er - gy de - rives from both the plus and neg - a - tive.
 (end Rhy. Fig. 1)

PM - - - - - PM - - - - -

0 0 0 0 0 0 0 0 0 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(E5)

PM - - - - - PM - - - - -

0 0 0 0 0 0 0 0 0 0 0 7 0

w/Rhy. Fig. 1

2. Do you feel what I ____ feel? Bit - ter - ing - dis - tress. Who de - cides what you ____ ex - press? .
4. Do you need what I ____ need? Boun - d'nes o - ver - thrown. Look in - side to each his own ____
5. Do you know what I ____ know? Your mon - ey and ____ your wealth. You si - lence just to hear your - self ____

substitute Rhy. Fil 1 (Resume Rhy. Fig. 1)

Do you take what I__ take? En - dur - ance is the word. _ Mov - ing back in - stead of for - ward
Do you trust what I__ trust? Me, my - self, and I. _ Pen - e - trate the smoke screen, I__ see
Do you want what I__ want? De - si - re not a thing. _ I hun - ger af - ter in - de - pend - ence.

seems to me ab - surd. — }
through the self - ish lie. — }
length - en free - dom's ring. — }

Does-n't mat-ter what_ you see, or in-to it what_ you read. You can do it your_ own way.

Rhy Fill 1
(F#)

Rhy. Fill 2

Play 1st and 2nd times only | Play 1st time only

E5 G5 N.C.(E5) E5 G5 Bb5 G5

if it's done just how I say.

P.M. --- 1 sl P.M. --- 1 sl P.M. --- 1 sl P.M. --- 1 sl

A5 G5 F#5 G5 F# G F#

In - de - pend - ence lim - it - ed. —

P.M. sl. sl.

Free - dom of choice is made — for you, my friend! — Free - dom of

3rd time to Coda

speech is words — that they will bend! — Free - dom with their ex - cep - tion!

(E5) E5 E(b5) (E5) E5 E(b5) (E5) E5 E(b5)

P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1

(E5) N.C. E5 E5 C/E E(b5) E5

P.M. --- 1 P.M. H P H P H P H P H P P.M. H P P.M. H P

H P H P H P H P

(E5) E5 E(b5) E5 C/E E(b5) E5 (E5) E5 E(b5) E5 C/E E(b5) E5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

(E5) (G/B) E5 C/E E(b5) E5 (E5) (G/B) B5 G/B B(b5) B5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

(B5) (B+) B5 G/B B(b5) B5 (B5) (B+)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

D5 (Two gtrs.) Bb/D D(b5) D5 (D5) (F/A)

H P H P H P H P H P H P

Rhy. Fig. 2

P.M.-----4 P.M.-----4 P.M.-----4

w/ Rhy. Fig. 2 D5 Bb/D D(b5) D5 (D5) (F/A)

H P H P H P H P H P H P

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 12 measures of the piece, and the second system contains the remaining 12 measures. The music is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as chords (A5, F/A, A(b5), (A5), P, A5, F A, A(b5), A5), triplets (indicated by a '3' and a bracket), and slurs. The melody is characterized by its simplicity and the use of these chords to provide harmonic support. The piece concludes with a final chord of A5.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of two phrases. The first phrase is marked with a "P.M." (Pizzicato) instruction and a dotted line. The second phrase is marked with a "P.M." instruction and a dotted line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a simple, folk-like style.

[illegible]

Musical score for "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of 16 measures, divided into two 8-measure phrases. The first phrase ends with a repeat sign. The second phrase also ends with a repeat sign. The melody is simple and folk-like, with a range of one octave.

Below the staff, there are two rows of fingerings. The first row contains the numbers 7, 5, 5, 5, 5, 8, 8, 8, 8, 7. The second row contains the numbers 5, 5, 5, 5, 5, 3, 3, 3, 3. These numbers likely correspond to the frets on a guitar or the positions on a lute.

Free - dom no long - er frees you!

Play 4 times

E5 D5 F5 D5 D#5 E5

Does-n't mat - ter what_ you see, or in - to it what_ you read.

You can do it your_ own way, if it's done just how_ I say!

G5 E5

ONE

Words and Music by
James Hetfield and Lars Ulrich

Moderately $d = 108$

Intro

Bm Rhy. Fig. 1 (Gtr. I) Gmaj7(no3rd) Bm

let ring throughout
mp

T	A	B
	2 4 2 0	3 3
	4 0	2 4 2 0

* Battlefield sound effects for approx. 15 sec.

(end Rhy. Fig. 1)

Gmaj7(no3rd) Bm D/A Gmaj7(no3rd) N.C.

w/Rhy. Fig. 1
Gtr. II Bm

Gmaj7(no3rd) Bm Gmaj7(no3rd)

* w/Rhy. Fill 1

P P P P P P P P

Full Full

II

H

* Substitute Rhy. Fill 1 for bars 4 - 5

* Substitute Rhy. Full 1 for bars 4 - 5 of Rhy Fig. 1

Resume Rhy. Fig. 1

D/A

Gmaj7 (no 3rd)

N.C.

sl

sl

H

P

sl

2 3

2

4

2

3 2

2

4

Rhy. Fill 1

3 4 0 0 | 2 4 2 0

w Rhy. Fig. 1

* Rhy. Fill 1

Bm *Sva* Gmaj7(no3rd) Bm *loco* Gmaj7(no3rd)

* Substitute as before

Resume Rhy. Fig. 1

w/Rhy. Fill 2

Bm D/A *sl* *sl* Gmaj7(no3rd) N.C.

Bm (Elec. gtr.) Gmaj7 Bm Gmaj7 2

let ring throughout

(Acous. gtr.) 2

let ring throughout

Rhy Fill 2

Bm D/A Gmaj7

(Elec. & acous. gtrs.) (Em) (F#m) G5 A5 w/Riff A1 (D) Riff A

(G) (F) 1. (Em) 2. (Em) (end Riff A) N.C.

sl.

1st, 2nd Verses

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

1. I can't re-mem-ber an - y - thing, — can't tell if this is true or — dream.
 2. Back in the womb it's much too real, — in pumps life that I must — feel,

Rhy. Fig. 2 (Elec. gtr.) (mp) sl.

Rhy. Fig. 2A (Acous. gtr.) (mp) H

Bm D/A Gmaj7(no3rd) N.C.

Deep down in - side I feel to scream, — this ter - ri - ble si - lence stops — me.
 but can't look for - ward to re - veal, — look to the time when I'll live.

(end Rhy. Fig. 1)

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

Now that the war is through with me, — I'm wak - ing up, I can - not — see
 Fed through the tube that sticks in me, — just like a war-time nov - el - ty,

Bm D/A Gmaj7(no3rd) N.C.

that there's not much left to me. — Noth - ing is real but pain — now!
 tied to ma - chines that make me be. — Cut this life off from — me!

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 N.C.

Hold my breath as I wish for death. — Oh please God, wake

mf

1st time w/ Riffs A & A1
 2nd time w/ 1st half of Riffs A & A1 (4 times)

(D) (G) (F) 1. (Em)

me!

(D) (G) (F) (Em) N.C.

2. (Em) (D) (G) (F)

P H P sl

P H P sl

(5)

Riff A
 (Two acous. gtrs.)

let ring

1.

2.

H P sl H P

sl

(Em) (D) (G) (F)

8va P P P P P P P P P P P P

8 17 14 15 17 17 15 14 15 14 15 15 19 15 17 19 17 15 19 17 15 19 15

Em (D) (G) (F)

8va *sl.* *sl.* *sl.* **TP* P TPP TPP TPP TPP TPP TPP TPP TPP TPP TPP TPP TPP

(15) *sl.* 8 8 8 7 7 19 19 19 19 12 20 17 13 20 17 13 20 17 13 20 17 13

**Tap using edge of pick.*

(Em) G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

8va ** (T)* ** (T)* *H P* *H P* *loco* *f*

Now the world is gone, I'm just one. Oh God, help me.

** (T) P H P * (T) P H P* *(20) 12 13 12 (20) 12 13 12*

** Silent taps.*

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

Hold my breath as I wish for death. Oh please God, help me!

f

Am
(Two gtrs.)

*Downstemmed notes *sl*
indicated to right of slash in TAB.

C/E

E5

Play 5 times

Riff B

Play 4 times

E5 F5

Dark - ness im pris - on - ing me, all that I see, ab - so lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,

E5 F5

I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in

1. N C

cell!

Ab5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various articulations: '1 2' above the first two notes, 'Full' above the next two, '1/2' above the next two, 'Full' above the next two, and 'P P' above the next two. There are also triplets marked with a '3' below the notes. The bottom staff is a bass line with notes corresponding to the melody. It includes articulations like '1/2', 'Full', and 'P P'. The score is divided into measures by vertical bar lines.

[illegible]

Rhy. Fig. 6

The musical notation for Rhythm Figure 6 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The first measure is labeled 'G5' and has a 'P.M.' (Palm Mute) marking. The second measure is labeled 'Ab5'. The third measure is labeled 'F5'. The fourth measure is also labeled 'F5'. The bottom staff is in bass clef and contains four measures of music, each featuring a triplet of eighth notes. The first measure is labeled 'P.M.'. The second measure is labeled 'P.M.'. The third measure is labeled 'P.M.'. The fourth measure is labeled 'P.M.'. The rhythm figure is a variation of the 'Rhythm Figure 6' from the book 'Rhythmic Patterns' by John Williams.

Rhy Fig 7

G5

F5

PM - - 4

PM

1/4 1/2 1/4 1/2 F5 1/2 1/2 1/2 1 2 1 2 P 3

P.M. 1 P.M. ----- 1

G5 1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2 F5 Sva Full Full Full Full

Sva Full Full Full N C loco 3 3 3 3 3 3 3 3 P.M.

E5 Play 4 times F5 N.C. 3 3 3 3 3 3 3 3 P.M.

w Rhy Fig. 3 (9 times) E5 (Two gtrs.) 1/4 3 3 3 3 3 3 3 3 1/4 3 3 3 3 3 3 3 3 F5

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It features a melody with triplets and is divided into four measures, each labeled with a measure number (1, 2, 3, 4) and a chord symbol (E5, F5, F5, F5). The bottom staff provides a bass line with fingerings indicated by numbers 1-5 above the notes and 6-9 below the notes. The piece concludes with a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass line, mostly consisting of whole notes and half notes. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature changes to E major (two sharps) at the beginning of the second system. The melody in the second system features some triplets. The bass line continues with simple harmonic support.

Words and Music by
James Hetfield and Lars Ulrich

E5 F5 G5 Bb5 F#5 A5 Ab5 D/F# F# G E/G# A

11 133 133 133 133 133 133 14312 134211 134211 14312 134211

* Not in strict time till Rhy. Fig. 1

* Not in strict time till Rhy. Fig. 1

E5 E5 F5 E5 Bb5 F5 E5 F5 E5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5 F5 E5

Rhy. Fig. 1

E5 F5 E5 E5 E5 F5 E5 G5 Bb5 F5 E5 E5 E5 F5 E5 Bb5 G5

2. 

[illegible]

E5 F5 E5 F5 E5 N.C. E5 G5 E5 G5

(end Rhy. Fig. 2A)

E5 N.C. E5 A5 E5 A5 E5 N.C. G5 F#5 F5

1st, 2nd, 3rd Verses

Rhy. Fig. 3

Ⓢopen E F5 E F5 E G5 E G5 E F5 E F5

Sus - pi - cion is your name. Your hon - es - ty to blame. Put dig - ni - ty to shame.
 The ac - cu - sa - tions fly. Dis - crim - i - na - tion, why? Your in - ner self to die.
 Be - hind you hands are tied. Your be - ing os - tra - cized. Your hell is mul - ti - plied.

(end Rhy. Fig. 3) w/Rhy. Fig. 3

Ⓢopen E G5 F#5 F5 E F5 E F5 E G5 E G5

Dis - hon - or. Witch - hunt, mod - ern - day. De - ter - min - ing de - cay.
 In - trud - ing. Doubt - sunk it - self in - you. Its teeth and tal - ons through.
 Up - end - ing. The fall - out has be - gun. Op - pres - sive dam - age done.

Rhy. Fig. 4

Ⓢopen E F5 E F5 E G5 F#5 F5 F# 2fr. G5 F# G5

The bla - tant dis - ar - ray. Dis - fig - ure. The pub - lic eye's dis - grace.
 Your liv - ing catch two - two. De - lud - ing. A mass hys - ter - i - a.
 Your man - y turn to none. To noth - ing. You're reach - ing your na - dir.

Ⓢ2fr. F# A5 F# A5 F# G5 F# G5 F# A (end Rhy. Fig. 4) A#5 G5

De - fy - ing com - mon place. Un - end - ing pa - per - chase. Un - end - ing.
 A meg - a - lo - man - i - a. Re - veal de - men - ti - a. Re - veal.
 Your will has dis - ap - peared. The lie is crys - tal clear. De - fend - ing.

w/Rhy. Fig. 4

Ⓢ2fr. F# G5 F# G5 F# A5 F# A5 F# G5 F# G5

Deaf - en - ing. Pains - tak - ing. Reck - on - ing.
 Se - cret - ly. Si - lent - ly. Cer - tain - ly.
 Chan - nels red. One word said. Black - list - ed.

Ⓢ2fr. F# A5 A#5 G5 E5 N.C. E5 F5 E5 F5 E5 N.C.

Thus ver - ti - go, it doth bring.
 In ver - ti - go you will be
 With ver - ti - go make you dead.

Tempo 1

E5 F5 E5 F5 B5 Rhy. Fig. 5- NC E5 Rhy Fig. 6 F5

H P P H P P

H P P H P P

B5 C5 N.C. A5 E5 sl. F5 B5 C5 N.C. (end Rhy. Fig. 6)

sl. H P P H P P sl. sl. H P P H P P

sl. H P P H P P

Chorus w/Rhy. Fig. 1 ⑥ open

E5 F5 E E5 F5 E5 G5 Bb5 F5 E5 E ⑥ open E5 F5 E5 Bb5 G5

Short- est straw, Chal- lenge lib- er- ty. Downed by law. Live in in- fa- my.

F5 E5 E ⑥ open E5 F5 E5 G5 Bb5 F5 E5 E ⑥ open E5 F5 E5 G5

Rub you raw. Witch- hunt rid- ing through. Short- est straw. This short- est straw has been pulled—

F#5 F5 E5 F5 E5 ⑥ open To Coda E5 F5 E5 G5 Bb5 F5 E5 ⑥ open E

— for you. — Pulled for you. (Short- est straw.)

E5 F5 E5 Bb5 G5 F5 E5 ⑥ open E E5 F5 E5 G5 Bb5 F5 E5 E ⑥ open

Pulled for you. Short- est straw. Pulled for you. Short- est straw.)

Double-time feel w/Rhy. Fig. 2A

E5 F5 E5 G5 F#5 F5 E5 N.C. E5 F5 E5 F5

Short- est straw has been pulled. — for you. —

1. ⑥ open E E5 G5 E5 G5 E5 N.C.

⑥ open E5 E5 A5 E5 A5 E5 N.C. G5 F#5 F5

w/Rhy. Fig. 1

⑥ արժան

8-орен

Ⓐ 0 р.р.

⑧ open

 Open

 open

D. S. al Coda

*Vol knob swell.

Double time feel

Coda

w. Riff A

D/F#

1

51

rit

HARVESTER OF SORROW

Words and Music by
James Hetfield and Lars Ulrich



Slow Rock ♩ = 84

Intro

Gtr. I

G5 F#5 N.C.B5 Bb5 N.C.G5 F#5 E5

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

f P.M.

P.M.

E5

Gtr. I

Gtr. II

mf

(w/Wind effects)
N.C. (E5)
(Both gtrs.)

*On repeat, Gtr. I strikes E5 chord again at this point.

Play 3 times

P.M. --- 4

P.M. --- 4

P.M. --- 4

P.M. --- 4

P.M.

(E5)

sim.

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

P.M. --- 4

E5

Rhy. Fig. 1

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5

G5 F#5 N.C. B5

Bb5 N.C. G5 F#5
(end Rhy. Fig. 1)

P.M. --- 4

sl.

P.M.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

sl.

E5
Rhy. Fig. 1A

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5

G5 F#5 N.C. Bb5 (end Rhy. Fig. 1A)

PM sl PM sl PM sl PM

E5

Gtr. I

Gtr. II

N.C. (Gtr. I out)

let ring

(Both gtrs.)

N.C.

(slight vib.)

E5

P.M.

E

N.C.

E

N.C.

E

N.C.

P.M.

G5 G

N.C.

E

N.C.

G5 G

N.C.

P.M.

1st Verse

N.C. E N.C. E N.C. E N.C.

My life suf - fo - cates. Plant - ing seeds of hate. I've loved, turned to hate

Rhy. Fig. 2

P.M. P.M. - 4 *sim*

G N.C. E N.C. E N.C. E N.C.

Trapped far be - yond my fate. I give, you take this life that I for - sake.

P.M. P.M. - 4 P.M. - 4 P.M. - 4

E N.C. G N.C. Gtr I E5

Been chest - ed of my youth. You turned this love to truth.

Gtr. II P.M. - 4 P.M. - 4

Pre-chorus N.C. E N.C. E5 N.C. E N.C.

An - ger, mis - er - y, you'll suf - fer un - to me.

(end Rhy. Fig. 2) Rhy. Fig. 2A

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

Gtr. I E5
Gtr. II ∞ (end Rhy. Fig. 2A)

P.M. -----4 P.M. - 4 P.M. - --4 P.M.-----4 P.M.

E5 G F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

P.M.-----4 sl. P.M. sl. P.M. sl. P.M.-----4 sl. sl. sl.

Chorus w/Rhy. Fig. 1 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har - vest - er of sor - row.

w/Rhy. Fig. 1A E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. Bb5 G5

Har - vest - er of sor - row.

Gtr. I E5 Gtr. II ∞ F5 E F N.C. (Both gtrs.) E5 N.C.

P.M.-----4 P.M. - 4 P.M.-----4 P.M. - 4 P.M.-----4 P.M.-----4 P.M.-----4

E N.C. E N.C. G5 G N.C.

sim.

2nd Verse w/Rhy. Fig 2 N.C. E N.C. E N.C. E N.C.

Pure black look - ing clear. My work is done_ soon_ here. Try get - ting back_ to_ me.

Dis - trib - u - tor_ of pain. Your loss be - comes_ my gain. —

Pre-chorus
w/Rhy. Fig. 2A

N.C. E N.C. E N.C. E N.C. Gtr. I E5

An - ger, mis - er - y, you'll suf - fer un - to me

w/Rhy. Fig. 1

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5

Chorus
w/Rhy. Fig. 1

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har - vest - er of sor - row.

F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 B5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. Bb5 G5

w/Rhy. Fig. 1A

Har-vest-er of sor-row.

(Lan-guage of the mad.)

(8) open 2f.

(Lan - guage of the mad.)

Gtr I E5
Gtr. II v

P.M. - 4 P.M. - 4 *sim*

V V

G5 E F#

⑧ open 2fr

[illegible]

Gr. I Guitar solo (lead N.C., Full E) N.C. Full E Full N.C. Full E Full Full Full N.C.

Gtr. II
(rhy gtr.)

P.M. P.M. P.M. P.M. - - 4

E E5 N.C. E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

H P P.M. -4 P.M. -4 sl. sl. sl.

E5 N.C. F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

H P P.M. -4 P.M. -4 sl. sl. sl.

N.C. 1. N.C. F5

Gtr. I (Both gtrs.) Gtr. I (Both gtrs.)

Gtr. II (Both gtrs.) Gtr. II (Both gtrs.)

P P P P P P P P P P P P

2.3. N.C. F E5 61fr. 61fr.

Gtr. I Gtr. I Gtr. I Gtr. I

Gtr. II Gtr. II Gtr. II Gtr. II

P P P P P P P P P P P P

3rd Verse N.C. F N.C. E N.C. E N.C.

All have said their prayers. In-vade their night-mares.

Gtr. I (Both gtrs.) Gtr. I (Both gtrs.)

Gtr. II (Both gtrs.) Gtr. II (Both gtrs.)

P P P P P P P P P P P P

E N.C. G E5 N.C. Gtr. 1

To see in-to my eyes. You'll find where mur - der lies.

Gtr II

P.M. P.M. P.M.

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

(Spoken:) In - fan - ti - cide.

P.M. P.M. P.M. sl. P.M. P.M. sl. P.M. sl.

Chorus
w/Rhy. Fig. 1 (2 times)

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har-vest-er of sor-row. (Lan - guage of the mad.) Har-vest-er of sor-row.

w/Rhy. Fig. 1 (Play 1st bar only 10 times)
w/Fill 1 (10 times)

F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har-vest-er of sor-row. (Lan - guage of the mad.)

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har-vest-er of sor-row. Har-vest-er of sor-row.

Play 4 times E5 w/Fill 2

Fill 1

Fill 2

JAMES HETFIELD



ROSS HALFIN

4

KIRK HAMMETT



ROSS HALFIN

LARS ULRICH



ROSS HALLIN

JASON NEWSTED



ROSS HALFIN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

E5 **C5** **B5** **E5^{II}** **Bb5** **F#5** **G5** **A5**
O XOX XX 3fr. XX 133 XXX 11 XXX 2fr. XXX 3fr. XXX 4fr. XXX 5fr.
Bb5^{VI} **E5^{VII}** **D5** **C#5** **D#5**
XXX 6fr. XXX 7fr. XXX 5fr. XXX 4fr. XXX 6fr.

Moderate Rock ♩ = 116

Intro
mf E5 C5 E5 B5
*Two gtrs.

E5^{II} Bb5 E5^{II} -3- Bb5 E5^{II} -3- F5^{II} Bb5 F5^{II} -3- Bb5 E5^{II} 3 Bb5
Oh - ee - oh - ee - oh. Oh - ee - oh - ee - oh. Oh.

Slower ♩ = 96
N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5
(Sing 1st time only)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
sl sl
P P
P P

E5 Bb5 N.C. Bb5 F#5 N.C. F5^{sl} E5 Bb5 N.C. Bb5
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
sl P P

N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5^{sl} E5 Bb5 N.C. Bb5 N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
P P

1st, 2nd, 3rd Verses
(Double-time feel)

(Half-time feel)

E5 E(b5) A5 E/G# N.C. Bb5 N.C. Bb5 F#5 N.C. F5

1. Nev - er hun - ger Nev - er pros - per. I have fall - en prey to fail - ure. —
2 Birth of ter - ror Death of much more. I'm the slave of fear, my cap - tor. —
3 In to run — I am sink - ing. Hos - tage of this name - less feel - ing. —

(Double-time feel)

E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 E(b5) A5 E G# N.C.

Strug - gle with - in trig - gered a - gain. Now the can - dle burns at both ends. —
Nev - er warn - ings, spread - ing its wings as I wait for the hor - ror she brings. —
Hell is set free, flood - ed I'll be, feel the un - der - tow in - side me. —

(Half-time feel)

(Double-time feel)

(Half-time feel)

Bb5 N.C. Bb5 F#5 N.C. F5 B5 Bb5 A5 G# N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5

Twist - ing un - der schiz - o - phre - nia. —
Loss of in - t'rest, ques - tion, won - der. —
Height, hell, time, haste, ter - ror, ten - sion. —

E5 G5 A5 N.C. G5 A5 N.C. G5 G#5 A5 Bb5 N.C. G5 A5 N.C. G5 E5 N.C. G5 G#5 A5 Bb5

(Half-time feel)

N C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5

69

3rd time w/Riff B

[illegible]

T P P Tsl. P P Tsl. P P H T P P Tsl. P P T T P P Tsl. P P T T P P T P P T P P T P P T P P T P P T P P T P P

[illegible]

P.M.

A5 B65 N.C.

P M } P.M. — P.M. } P M, *sim*

E5 N.C.

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 7 0 0 6 0 0 0 0 0 0 0 0 7 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features a series of eighth notes in the first measure, followed by a half note in the second measure. The bass line consists of a single eighth note in the first measure, followed by a half note in the second measure. The score includes dynamic markings such as 'P.M.' and 'p'. The bass line includes a series of numbers (6, 0, 0, 0, 0, 0, 7, 0, 0) and a series of numbers (6, 0, 5, 3, 5, 6, 0, 2, 2, 2, 2) which likely represent fingerings or a specific notation system.

Gtrs. I & II

Em D5 E5 Em D5 E5 Em D5 E5 Em D5 E5 B5

Play 3 times

PM - - 4 PM PM - - 4 PM PM - - - - 4 PM - - 4 P.M. P.M. P.M. - - 4

[illegible]

Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C.

PM 4 sl P M P M P M P M P M

3 2 0 4 0 0 3 2 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

Bb5 N.C. Bb5 N.C. Bb5 N.C. F5 E5 Bb5 N.C.

P.M. P.M. P.M. sl P P.M. P.M.

0 0

Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5

P.M. sl P.M. P.M. P.M. P.M. P.M.

0 2 0

N.C. F#5 E5 Em D5 E5 Em D5 E5

Play 3 times

PM P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 2 2 2 0 4 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Em D5 E5 Em D5 E5 Em7 D5 E5

PM PM PM PM P.M.

7 7

TO LIVE IS TO DIE

Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton

Chord Diagrams: F#5, G5, E5, A, G5 (type 2), Am, G, Em, F, A5, B5, N.C. (Em)

Tempo: Slow $\text{♩} = 56$

Instrumentation: *Gtr I (acous.), N.C., Rhy Fig 1, H P, Bm, D, H P, **Harm, **Harm on 1st str.

Performance Notes: let ring throughout, pp, (fade in), mp, (fade out), mf, sl, (elec), Play 3 times (end Rhy. Fig. 1) with snare hits, Gtrs II & III play muted (6) open in time, (Drums enter with 8th note snare hits, $\text{♩} = 100$, 12 fr. only, which last for equivalent of 3 bars at $\text{♩} = 56$;

Tempo Change: Gtrs. Slow Rock $\text{♩} = 100$

Instrumentation: H P, N.C. (Em) Harm., H P, Harm., F#5, E5, F#5, A, G, F#5, A5, N.C. (end Rhy. Fig. 2)

Tempo Change: Rhy. Fig. 3, $\text{♩} = 100$

Instrumentation: F#5, G5, F#5, A5, F#5, G5, F#5, A5, F#5, G5, F#5, A5, N.C. (end Rhy. Fig. 3)

Performance Notes: PM, H, H

F# E5 F#5 G F# E5 F#5 A G F#
 mf sl sl sl sl sl sl

F#5 G5 F#5 A5 F#5 G5 F#5 A5 F#5 G5 F#5 A5 F#5 G5 F#5 A5 N.C.
 P.M. P.M. P.M. P.M. P.M. H H

w/ Rhy. Fig. 2 (2 times)
 Gtr. IV F# E5 F#5 G F# E5 F#5 A G F#
 f sl sl sl

Gtrs. II & III F#5 A5 F#5 C5 B5 A5 F#5 A5 F#5 C#5 C5 B5
 P.M. P.M. P.M. P.M.

F#5 A5 F#5 C5 B5 A5 F#5 A5 F#5 C#5 C5 B5 2nd time to Coda
 P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 (2 times)

Gtr. IV F# Full E5 F#5 G Full F# Full E5 F#5 A G F#

Full Full rake Full

HP sl HP HP sl HP

5 2 4 6 3 5 (5) 2 4 4 2 2 2 4 2 1 1 2 1

Gtrs. II & III

F#5 G5 F#5 A5 F#5 G5 F#5 A5 F#5 G5 F#5 A5 N.C.

P.M. P.M. P.M. P.M. P.M. H H

4 4 4 5 5 5 4 4 4 7 7 7 4 5 4 7 4 5 4 7 2 3 2 5 2 3 2 5 2 3 2 3 2 3

w/Rhy. Fig. 2 (4 times)

*Toggle switch: E5 F#5 G N B N B N B N B N B

Gtr. V F# 1 2 Full F# Full E5 F#5

grad. bend 1 2 Full hold bends

-3-

Full

16 16 16 16 16 16 14 16 16 16 16 16 16 14 16 16 14 17 17 15

*Flick toggle switch in specified rhythm between neck (N) pickup and bridge (B) pickup, turn volume to zero on neck pickup so silence is produced when flicking switch to that pickup.

A Full P G F# Full P E5 F#5 G Full P F#

Full P Full P Full P Full P Full P Full P

14 16 14 14 16 16 (16) 14 16 14 16 (16) 14 14 11 14 16 16 (16) 14 16 16 16 16 14 16

H

E5 F#5 A Full P G F# E5 F#5

Full P Full P Full P Full P Full P Full P

16 (16) 14 16 16 (16) 14 16 16 (16) 14 16 16 (16) 14 17 17 15 14 16 14 14 16 16 14 16 14 14 16 14 14 16 14 14 16 14

H H

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures. The melody is written in treble clef with a key signature of two sharps (F# and C#). The bass line is written in bass clef. Above the melody, the chords G, F#5, E5 F#5, A, G, F#, and F#5 are indicated. Above the bass line, the chords 6, 3, 5, (5), 2, 2, 2, 2, 2, 4, 2, 4, 2, 1, 1, 2, 1, 4, 5, and 2 are indicated. The melody includes various ornaments such as 'Ful.' (full), 'P P' (pizzicato), 'H P sl' (half note, pizzicato, slurred), and 'Full' (full). The bass line includes various ornaments such as 'Full', 'P P', 'H P sl', and 'Full'. The time signature is 3/4.

The musical score for "The Wind" by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The guitar part includes a melodic line with various chords and a bass line with fret numbers. The bass part includes a melodic line with various chords and a bass line with fret numbers. The score is divided into measures by vertical bar lines.

Guitar Part:

- Measure 1:** Chord G (open), E (open), Em (open). Fret numbers: 4, 5, 7, 5.
- Measure 2:** Chord E (open), F (open). Fret numbers: 5, 5, 5, 7.
- Measure 3:** Chord E (open), F (open), Am (open). Fret numbers: 4, 5, 5, 5, 7.
- Measure 4:** Chord C (open), G (open). Fret numbers: 4, 5, 5, 5, 7.
- Measure 5:** Chord D (open), C (open). Fret numbers: 7, 4, 5.

Bass Part:

- Measure 1:** Chord G (open), E (open), Em (open). Fret numbers: 4, 5, 7, 5.
- Measure 2:** Chord E (open), F (open). Fret numbers: 5, 5, 5, 7.
- Measure 3:** Chord E (open), F (open), Am (open). Fret numbers: 4, 5, 5, 5, 7.
- Measure 4:** Chord C (open), G (open). Fret numbers: 4, 5, 5, 5, 7.
- Measure 5:** Chord D (open), C (open). Fret numbers: 7, 4, 5.

w/Rhy. Fig. 4 (1st 7 bars only)

The musical score is for a piece titled "The Girl on the Train". It features a guitar part and a vocal line. The guitar part is written for two staves, Gtr. IV and Gtr. V. The vocal line is written on a single staff. The score includes various musical notations such as chords (Em, D, G, Am, E, Em, E), accidentals, and dynamic markings (p, f). The guitar part includes a section labeled "Gtr. IV" and "Gtr. V" with specific fretting and picking instructions. The vocal line includes a section labeled "Sfr." (Soprano) and "open" (Open). The score is divided into measures by bar lines, and there are repeat signs (double bar lines with dots) indicating repeated sections. The overall style is that of a musical score for a theatrical production, with detailed notation for both instruments and voice.

[illegible]

Am H Gtr. II H P -3- G Em Dm/F H

let ring mp

G Em w/Fill 1 Am H P -3- G H P

Em Dm/F H Am G Em

w Fill 2 (4 times) Am Rhy. Fig 5 H P -3- G Em Dm F H

Fill 1 Gtr. III

*vol off mf vol off mf vol off mf vol off mf vol off mf

*Swell volume w/volume

Fill 2 Gtr. III

vol off mf vol off mf vol off mf vol off mf

(end Rhy. Fig. 5)

Am G Em G

1 2 3 3 0 0 0 2 2 2 3 0 2 0

w/Rhy. Fig. 5 (2 times)

Gtr. Am G Em Dm/F

IV H

7 9 9 7 5 5 7 4 2 0 2 4 5 5 4 0 5 5 4 5 6 7 5 7

sl 11

Am G Em G

4 5 5 5 7 7 7 9 9 9 10 9 9 10 9 10 9 7 5 5 4 5 4 5 5 7 5

H P

Am G Em Full Dm/F 1/2

6 7 7 7 4 5 4 5 4 5 4 4 5 7 7 9 7 9 9 7 9 7 5 9

H

Am G Em P G Full

12 14 14 14 12 13 12 12 13 12 12 15 12 12 13 12 12 12 12 13 12 12 12 15 13 12 14

Full

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

B5^{vu} E5 F#5 G5 A5 B5 C5 D5 E5(type 2) F5(type 2)

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

Intro

N.C.

E5 F5 E5 G5 E5 F5 E5 F5

f P.M.-----

T
A
B

2 3 2 3 2 3 2 3

5 6 7 8 9 10 11 12

[illegible][illegible]

(end Rhy Fig. 2) E5 G5 E5 G5 E5 G5 E5 G5 E5 B5 N.C

P.M.

Fretboard diagrams:

- Diagram 1: 2 3 2 3 2 3 2 3 3 2 5 4
- Diagram 2: 2 0 5 5 2 5 5 2
- Diagram 3: 5 5 2 5 5 2
- Diagram 4: 4 2 2 3 2 3 2 3 0 2 0 2

[illegible][illegible]

Two Gals. w/Rhy. Fig. 2

B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. B5 N.C. C5 B5 A6 B5

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes and rests corresponding to the chord names listed above. The notes are: B5 (quarter), N.C. (quarter), C5 (quarter), B5 (quarter), A6 (quarter), B5 (quarter), N.C. (quarter), C5 (quarter), B5 (quarter), A6 (quarter), B5 (quarter), N.C. (quarter), C5 (quarter), B5 (quarter), A6 (quarter), B5 (quarter), N.C. (quarter), B5 (quarter), N.C. (quarter), C5 (quarter), B5 (quarter), A6 (quarter), B5 (quarter).

N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. E5

1st, 2nd, 3rd Verses

F#5 G5 A5 B5 B5 C5

*2nd time play on beat 2.

Dear Moth-er, dear Fa-ther.____
Dear Moth-er, dear Fa-ther.____
Dear Moth-er, dear Fa-ther.____

What is this — hell you — have put — me through?
Time has fro - zen still what's left — to be.
Hid - den in — your world — you've made — for me.

Be - liev - er, de - ceiv - er. _____
 Hear noth - ing, say noth - ing. _____
 I'm seeth - ing, I'm bleed - ing. _____

Day in, day out, live my life for you.
 Can not face the fact I think for me.
 Rip - ping wounds in me that nev - er heal.

C5 B5 C5 w/Rhy. Fig. 2 (1st 2 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 F#5

life. chance. Dear Moth-er, dear Fa-ther. —
Dear Moth-er, dear Fa-ther. —

G5 A5 E5 B5 C5 F#5

— Ev - 'ry thought I'd think you'd dis - ap - prove. Cur - a - tor, dic - ta - tor. —
— You clipped my wings be - fore I learned to fly. Un - spoiled, un - spo - ken. —

G5 E5 A5 F#5 G5 F#5

— Al - ways cen - sor - ing my ev - 'ry move. Chil - dren are seen but are —
— I've out - grown that fuck - ing lull - a - by Same thing I've al - ways heard —

D5 A5 G5 N.C. C5

— not heard. — Tear out ev - 'ry - thing in - spi - red. —
— from you. — Do as I say not as I do. —

w/Rhy. Fig. 2 (1st 4 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

E5 G5 E5 G5 E5 B5 N.C. C5 B5 N.C. E5 N.C. E5

P.M. P.M. P P P P

P P P P

Chorus
E5 N.C. D5 E5

In - no - cence. — Torn from me — with - out — your shel - ter. —

P.M. P.M. P.M. P.M. P P

P P P P

N.C. (F#)
8va-

(type 2)
G5 F#5 E6 F#5 (type 2)

3 H
sl.
let ring
H
sl.
sl.
sl.

14 16 14 16 14 16 14 16 11 14 14 13 11 10 9 7 9

N.C. (F#) *Sya* G5 F#5 (type 2) E6 F#5 (type 2) N.C. (F#) *loco P* P G5 F#5 (type 2) E6 F#5 (type 2)

P P P P P P P P

12 10 9 10 9 11 10 9 11 7 9 7 6 7 6 9 7 9 7 6 7 6 9

P P P P

N.C. (F#) F#5 F#m 3 H 3 G5 3 sl 3
 P P H H sl.
 sl.
 H sl.
 6 9 7 9 7 5 7 9
 P P H H sl.
 sl.
 7 6 6 7 6 7 5 4 5 6 7 5 4

The Rose Tree

Guitar

N.C. (F#) G5 F#5 (type 2) E6 F#5 (type 2) N.C. (F#) G5 F#5 (type 2) E6 F#5 (type 2)

P P P P P P H P P H P P H sl. P P P P P P sl. P P P P P H

7 5 0 7 5 0 7 5 0 7 5 0 7 9 7 0 9 7 0 9 7 0 9 7 0 11 9 0 11 9 0 0 11 9

P P P P P P H P P H P P H sl. P P P P P P sl. P P P P P P P H

w/Rhy. Fig. 3 (1st 4 bars only)

N.C. (F#) F#5 F#5 (type 2) N.C. (E) C5 B5 A6 B5
sl. *sl.* *sva.*
 P P P P H P P P H P H P H P H P
 11-12 11 0 12-11 0 12-11 0 11 17-12 15 12-17 12 15 12-17 12 17-12 15 12-17 12

N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5

Sva

Sva-

N.C.(E)

Full Full loco F#5

T P P T P P T P P H P sl D5 A5

3 3 3 3 3 3

T P P T P P T P P H P sl Full Full

H sl

9 7 6 6 7 6 7 8 10 8 7 9 7 6 9 6 9 7 9 7

③ 3fr.
G

G5

Н Р РН Н Р РН Н Р РН Н Р РН

Н Р РН Н Р РН Н Р РН Н Р РН

Н Р РН Н Р РН Н Р РН Н Р РН

5 5 5 5 7 7 7 7 9 9 9 9 10 10 10 10 7 7 7 7 9 9 9 9 11 11 11 11 12 12 12 12 12 14 12 0 11 12 11 0 9 11 9 0 7 9 7 0

Moderate Rock ♩ = 168

N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5

Rhy. Fig. 5

P.M.-----1 P.M.-----1

5 7 5 0 4 5 7 5 0 6 7 9 7 0 7 9 11 9 0

5 4 4 4 3 2 0 2 5 4 4 4 3 2 0 2

sl. sl.

N.C. (E) F5 E5 D6 E5 N.C. E5 F5 E5 D6 E5

P.M.-----4 P.M.-----4 P.M.-----4

5 4 4 4 5 4 4 4 5 4 4 4

3 2 0 2 3 2 0 2 3 2 0 2

0 0 0 0 0 0 1 0 1 0 0 0 0 0

sl. sl.

N.C. (E) F5 E5 D6 E5 F5 E5 D6 E5 N.C. (E5) F5 (end Rhy. Fig. 5)

P.M.-----4 P.M.-----4 P.M.-----4

5 4 4 4 5 4 4 4 5 4 4 4

3 2 0 2 3 2 0 2 3 2 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl. sl.

Bridge
w/Rhy. Fig. 5

N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 N.C.

I'm in hell with-out you. Can - not cope with-out you two.

E5 F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 F5 E5 D6 E5

Shocked at the world that I see. In - no - cent vic -

N.C. (E) F5 E5 (8)1fr. open F E B5 E5 (8)1fr. open F E B5 E5 (8)1fr. open F E

P.M.-----4 P.M.-----4 P.M.-----4

tim, please res - cue me.

1fr. F E5 (8)1fr. F E5 (8)open E E5 D.S. al Coda

P.M.-----4 P.M.-----4 P.M.-----4

Coda G5 (5)2fr. B C5 (8)2fr.3fr. 2fr. 3fr. (8)open1fr. open 1fr.

P.M.-----4 P.M.-----4

you al - ways knew.

w/Rhy. Fig. 1

E5 F5 N.C. E5 G5 E5 F5 N.C. E5 N.C. E5



...AND JUSTICE FOR ALL

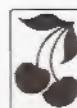
BLACKENED
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ISBN 0-89524-419-5



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